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### SOME FORGOTTEN OPERAS.

BY PROFESSOR E. PROUT, MUS.D.

#### III.—STEIBELT'S "ROMÉO ET JULIETTE."

(Concluded from page 185.)

But steps are heard without; Capulet and his attendants enter, the father introducing Don Fernand. A stately processional march accompanies their entry; after twelve bars of introduction, mostly over a dominant pedal, the chief theme is heard, which begins as follows:—

No. 15. *Allegro maestoso.*



The march is developed for nearly 80 bars, the scoring being full of interest. It leads to a solo in

which Capulet presents his daughter to Don Fernand, who replies that the marriage satisfies all his wishes. The chorus echoes his sentiments in the words

"Juliette est faite  
pour fixer tous ses vœux."

Don Fernand, who is far more of a gentleman than old Capulet, addresses Juliet, telling her that her father's choice does not suffice for his happiness, but that he wishes to obtain her of her own free will. Juliet replies that she owes blind obedience to her father's wishes. Suddenly she totters, and sinks, apparently lifeless on the ground, to the consternation of all except Cébas, who, in an "aside" sings—

"Je suis sans effroi;  
par cette feinte enfin  
son cœur ne souffre plus."

The key now changes to c minor, and the movement becomes more animated (*allegro agitato*). For the first time Capulet shows a little feeling; the others express their sympathy. This long finale concludes with an *andante* for the chorus to the words—

"Allons offrir nos pleurs aux cieux,  
allons gémir avec un père,  
que son destin est malheureux."

I much regret that I am obliged to confine myself to a mere verbal description of this great scene; no number of quotations of a few isolated passages would give the least idea of the effect of the music, which is equally remarkable for its dramatic power and for the abundance of its musical ideas.

The third act, though musically by no means inferior to the other two, is (as will be seen presently,) the most ridiculous of the three from a dramatic point of view. The scene is the interior of the vault of the Capulets, with Juliet's tomb on the right. Cécile and a chorus of young maidens accompanied by Cébas, have come to bring flowers and spread over the tomb of Juliet. Their chorus

"Grâces, vertus, soyez en deuil,  
Juliette est au cercueil,"

is a very fine funeral march, preceded by a long orchestral introduction, of which I give the opening:—

No. 19. *Adagio non troppo.*  
Tutti.

Brass. — *p* Cello. *pizz.*  
(Bell.) Bassi. *pizz.*

This introduction, which, like the rest of the opera, is charmingly scored, is extended to over 60 bars; the chorus (two soprani and two alti,) then enter with the theme I have quoted. Its continuation leads to a full close in C minor, after which an episode for two solo voices follows in the key of the relative major. I quote enough of it to show its character.

No. 20.  
2 Soli.

le souf- fle de la mort cru- el- le au  
printemps de ses jours a fi- ni son des- tin.

For the sake of clearness I omit a moving accompaniment in semiquavers for the violas. This middle section, which closes in E-flat, may be regarded as the *trio* of the march; the first part of the chorus is then repeated. On its close Cébas tells Cécile and her companions to go and try to comfort old Capulet. Left to himself, he congratulates himself on the success of his plans. Romeo, advised by a letter from him, is returning to find

his bride in the tomb; Cébas goes out, to see that there is nobody near, to cause trouble.

Romeo enters. The letter he has had from Cébas tells him that he will find Juliet in the tomb, but he cannot see her. Here follows a very fine *scena*, "Capulets, ombres malheureuses." The opening movement is remarkable both for its melodic charm and for its beautiful and unusual orchestration. It is accompanied by horn, clarinet, and violoncello *obbligati*; the first bars will show the character of the music.

No. 21.  
Corno, *solo.*  
Cello, *solo.*  
Vc. & CB. *pizz.*

&c.

Suddenly Romeo discovers what he supposes to be the corpse of Juliet, and the character of the music entirely changes. The *allegro* which follows is full of emotion, as will be seen from its commencement:—

No. 22. *Allegro moderato.*  
Romeo

Ju- li- et, tel O ciel! elle est sans  
vi- e et la mort ne m'a point frap-



The prevailing note of this movement is despair; Romeo believes that Cébas has deceived him; Juliet is dead, and he will die at her side. At the end of the air Cébas rushes hastily in, telling him to begone at once; he has been recognized, and there is not a minute to lose. But it is too late; Capulet, Don Fernand, and their followers enter. From this point the music becomes highly dramatic; unfortunately it is even more difficult here than in the finale of the second act to give any quotations that would convey any adequate idea of it. In fact, it would remind one of the old Greek joke of carrying round a brick as a sample of a house. The music must here be judged as a whole, and not from isolated phrases. All I can do is to give a general description. Capulet recognizes Romeo, and rushes upon him to kill him. Don Fernand holds him back, and asks of what Romeo is accused. Capulet says that hate has inspired him to come in order to insult the ashes of Juliet; Romeo replies, "Yes, villain! impute to my hatred abominable outrages that thy hand would hardly commit!" The chorus cry "He insults our master!" and rush forward; when Don Fernand steps forward, saying "He is single and unarmed; the first man that advances—" and he draws his sword. His servants rally to his side, and a general "free fight" between them and the attendants of Capulet is imminent. Cécile and the young maidens enter,—they have evidently been brought back by the librettist solely to take part in the finale,—and at this moment Juliet raises her head and cries "Roméo!" There is a universal cry of "Dieux!" followed by an abrupt enharmonic modulation from  $\epsilon$  flat to  $\epsilon$  major. A short *ensemble* in the latter key, "O surprise, ô prodige" (*andante*) follows, of a melodious and tranquil character, strongly contrasting with what has preceded.

In the dialogue which follows, Cébas explains to Capulet that he had brought about Juliet's apparent death, in order that the father's grief at her loss might bring him to repentance; he further tells him that his daughter loves Romeo. Capulet will not consent to the "unworthy alliance." Don Fernand interposes, and saying that the heart of Juliet cannot be his, he begs Capulet to accept Romeo as a son-in-law. The old man at last relents, and joins the hands of Romeo and Juliet. A short and brilliant chorus of rejoicing concludes the opera.

From the account I have given of the libretto, it will be seen that it fully deserves all the abuse lavished upon it by Berlioz. A more silly travesty of Shakespeare's masterpiece can hardly be imagined. Yet it has inspired Steibelt with some truly noble music. It will be difficult for my readers to form a just estimate of it from the meagre description and short extracts which I have given in this article; but I feel convinced that those

who have the opportunity of examining the work for themselves will not be likely to accuse me of having over-praised it. At the beginning of this paper I quoted Berlioz's opinion of the opera; now, in concluding, I may say that I heartily endorse every word that he has written on it.

A curious point, which deserves to be noticed, is that with the single exception of Cécile's air in the first act, which is in  $\frac{6}{8}$  time, every movement of the opera is either in  $\frac{2}{4}$  or in common time. The only parallel case I can recall is one which will probably be a surprise to most people. How many have ever noticed that in *Lohengrin*, excepting the prayer in the first act "Mein Herr und Gott, nun ruf' ich dich," there is not one bar which is not either in simple duple or in simple quadruple time? Yet there is no more feeling of monotony in the one case than in the other.

The music of Steibelt's opera is not very generally accessible. So far as I can ascertain, no vocal score has ever been published; but London musicians can have the opportunity of acquainting themselves with the music, as there is a copy of the full score in the British Museum library. The same library also contains an arrangement for pianoforte solo of the overture and the march in the second finale (see quotation, No. 18); this arrangement was published in London about 1800. M. Gevaert of Brussels, in his "Répertoire Classique" has included two numbers from the opera,—Juliet's first air, "O nuit profonde," and Romeo's *scena* in the third act, "Capulets, ombres malheureuses." Another edition of Juliet's air (by Madame Viardot-Garcia) has also been published; beyond these, I have been unable to find traces of any other appearances of the music in print.

## ✓ **TYROLEAN MUSIC.**

### A TROUPE OF PEASANT SINGERS IN INNSBRUCK.

THE Society of National Tyrolean Singers and Clog-dancers consists of three "boys" and four "maidens." Their music is somewhat monotonous, both in harmony and rhythm. But it is agreeable to listen to, leaning back under the shades of the chestnut trees, or in the less airy surrounding of the Innsbruck Restaurant, and it is eminently national, and therefore interesting. Indeed, it is national to a fault, for whatever is announced on the programme—solo soprano, solo alto, duet for "Leni" and "Mirzl," or chorus—the result is the same in the end: two harmonies with only very occasional divergences, and la-la-la waltz rhythm for an accompaniment, either sung or strummed on a zither.

The only tunes which possess personality at all are those sung by the bass, a man with a magnificent voice of huge compass, and a wonderful embroidered belt hung with jingling coins. These are German songs, "Im tiefen Keller," the old song "In Cellar Cool," sung by everyone who can reach double  $\epsilon$ , and the well-known ballad "Andreas Hofer." This latter, although it deals with the national hero of the Tyrol, is no Tyrolean music, but an ordinary German folksong. The chorus, who echo the refrain outside, do not sing the modulation with which the song usually concludes, but substitute their own jodel, and they think dramatic devices necessary to render their divergence from the beaten

path acceptable. The waiter's finger has been on the electric light button from the beginning of the last stanza—

"They bade him kneel before them.

'Nay, that will never I;

I'll die as I am standing,

As I have fought I'll die."

and at the words—

"Aim true! no lingering death for me!

Now fire: ah, sorry marksmen ye!

Farwell, my land Tyrol!"

the word "fire" is emphasized with a portentous bang, the stage plunged in darkness, and the chorus sinks to a whisper. The bass himself, a huge florid man, with all-round beard, is of the Hofer type, and the effect is so realistic that we half expect to see him extended lifeless on the stage when the lights are turned up.

But to return to Tyrolean music pure and simple. The majority of the pieces consist of a more or less obvious tune with jodel refrain. The effect, charming at first, as the singers sing well in tune and with considerable *verve*, becomes gradually tiresome from the sameness of the harmony, which is also vitiated to English ears by the perpetual recurrence of the 9th in the dominant chord. It is the same note which makes the music of German concertinas, accordions, and mouth organs so detestable. There it may be put down to the imperfections of mechanism, but here to the difference of national taste. Something there seems to be in mountainous countries, or possibly in the air of Southern Europe generally, which renders this harmony not only bearable but beloved. It is too sensuous, too impassioned, possibly too far-fetched a chord, according to our Northern traditions, to be used in the harmonization of simple melody. At the same time, if you have practically only two chords—those, in fact, of the German concertina—what will you? The chord is not to be avoided: you must harmonize the 6th of the scale somehow. The chord may be conceded to the jodel, which is founded on the natural harmonic sounds of the Alp horn, but in melody it is tiresome. The result of this sameness, at all events, is that the Tyrolean tunes lack distinction: when you have heard one, you have heard all. The music is rhythmical harmony with characteristic ornament, but very little else.

Tyrolean music does not, as a rule, modulate. We are reminded of this fact by the performance of the tenor, who is announced on the programme as a *virtuoso* of the first rank on the mouth-organ (!), and very wonderfully and beautifully he plays it, too. The two chords of that instrument provide all the harmony he requires as a rule; but he has two instruments, one in each hand, and when a modulating chord is required, with the utmost deftness he plays that chord on the other, without for an instant losing tone or rhythm in the process. Indeed, on these two instruments, one in C and one in F, it seems possible to play any song in the Tyrolean *répertoire*, which contains neither minor nor chromatic music.

But while the harmony of these songs is apt to become monotonous, the rhythm is by no means so. Within the limits of time, from the slow waltz or "ländler" *tempo*, to the energetic "frisch bewegt" of "Juche Tyrolerland," there is room for a great deal of beautiful and even ingenious rhythm.

Rhythm, however, suggests dancing, and the dancers are waiting. The troupe dances as well as sings; indeed, does both at the same time. Two couples are circling round in slow waltz, while the rest sing la-la-la to a burden provided by the gigantic voice of "Andreas Hofer" (as we agree to call him), who is also thrumming a guitar. Suddenly, with a wild shriek like that of a Highlander, one of the "boys," a tremendous athletic figure of a man, lifts one of the maidens up shoulder high, and goes waltzing on, while she is supported somehow on his extended arms. Then the music quickens, and the men begin to slap thighs and breast in time to the music, jumping high in the air with wild

shrieks at intervals. The tenor goes to still greater lengths; he leaves his thighs, and begins battering cheeks and nose in such a way as to produce all kinds of different and most extraordinary noises, all in perfect time to the music; while the other couple, still waltzing, turn in and out, hands over and hands under, till with a sudden and most ingenious twist their faces come for a moment together, a fiery kiss is exchanged, and the dance comes to an end.

The bass is still singing, jodeling and shrieking the while, out of very lightness of heart and excitement, and this reminds us that so far we have said nothing of what is, after all, the most characteristic feature of Tyrolean music.

They all jodel: men and women, tenors and basses alike, usually in turn, the men starting and the women taking it up afterwards, but sometimes also in solo, duet, or altogether.

In the case of men's voices the jodel is too familiar to require comment. Nearly anyone who sings can suddenly break his voice into falsetto, and fly up to a flat or c in the treble. But it requires great practice to get the perfect control of falsetto, which enables the singer to keep chest notes and falsetto distinct, and yet to change with the utmost rapidity from one to the other either up or down.

The most skilful performance of this kind was that of the tenor, who retired to another room, apparently a vaulted passage outside, and at the end of a song about a nightingale, improvised a wonderful solo jodel. The effect was absolutely that of two voices perfectly clear throughout, the chest notes making a sort of melody, while the falsetto accompanied in triplets, and remained true up to the last note F (the fifth line of the treble clef), which was prolonged to an enormous length *diminuendo*, until interrupted by the beginning of the next verse.

For women's voices the trick is somewhat different. Women have no falsetto in the sense that men have. Consequently they acquire a habit of singing the low notes in a rough, loud chest voice, and then suddenly leap into the highest register, so as to obtain that tone contrast which is the essential feature of the jodel. The two leading "maidens" of the troupe produced most beautiful high notes, singing thirds in *altissimo* with agility, and at times tremendous power, but always in tune. For sheer beauty of tone these notes could hardly be surpassed, but as the "break" of the voice is spoiled by the jodel, real soprano melody singing is rendered impossible. In this case, at all events, solos, whether said to be alto or soprano, were couched entirely in the low chest notes, ascending perhaps to c, while the real head voice was used only for the jodel refrain.

Something there is in the jodel which suggests stately mountains, roomy valleys, and echoing precipices, but in continuance it grows monotonous, as all music does which does not depend on melody; and rhythmical arpeggios are always weak when compared with real melodies. Still, at the same time, if it were required to prove how suggestive these devices can be when absorbed into the imagination of a great artist, it might be sufficient to quote Schubert's octet, many of the themes of which contain characteristic jodel passages.

Phrases such as—

1. Schubert.

2.

3.



when compared with Jodel formulae of similar form,



—taken from the national collection of Tyrolean songs, showing how much Schubert's genial melody owes to this source.

E. D. R.

### LEEDS MUSICAL FESTIVAL.

THE Twelfth Musical Festival held at Leeds opened on the 5th and closed on the 8th ult. The programmes contained a fair proportion of novelties, which, curiously enough, were all reserved for the evening concerts. The first, a cantata, "The Witch's Daughter," words by J. Greenleaf Whittier, music by A. C. Mackenzie, was produced on Wednesday evening, the 5th. The text is apparently a collation from Whittier's poems, with a few lines of the Epilogue from the pen of the late Julian Sturgis. The title is suggestive of something weird, but the witch is only incidentally referred to, and the piece simply relates the petty persecution of Mabel Martin, the Witch's Daughter, and her defence by the sturdy farmer Esek Harden—a local Boaz—who ends her trials by marrying her. There is no action, and the whole is simply a Pastoral. Two soloists are engaged, the soprano representing Mabel, and the baritone the farmer Harden, and also carrying on the narration, which does not tend to clearness or characterization. The music is on too large a scale for the simple subject; and despite scholarship and brilliant orchestration, is only in part effective. The work opens well enough with a harvest chorus having a characteristic theme well worked out. Mabel's Prayer is not without pathos; the orchestral Intermezzo has expressive power; and in the duet with chorus, "Immortal Love," the emotional climax is reached. But as a whole the work does not add to Sir Alexander Mackenzie's reputation. The performance, with Madame Sobrino and Mr. Ffrangcon Davies as soloists, was very good, and the composer received the compliment of a recall.

The next evening there were two novelties: "Everyman," a cantata founded upon the old morality play, music by H. Walford Davies, and "Queen Mab," a tone-poem for orchestra and chorus, by Joseph Holbrooke. Dr. Davies has been very happy in his adaptation of the old morality play. The prelude—somewhat influenced by that to "Gerontius"—creates the right atmosphere, and the prologue, delivered by the solo voices in turn, strikes the note of solemn mystery. "Everyman" is impersonated by the bass soloist; "Death" by the tenor; and "Good Deeds" and "Knowledge" by the soprano and contralto. More abstract characters and reflective passages are assigned to the chorus. There is a "motive" associated with "Death," and several themes of a semi-ecclesiastical character recur again and again in the work. There is little attempt at realism, the solo parts are simple, yet expressive, the choral writing is strong, unfolding scholarship, but nowhere pedantic. The scoring is an advance upon that of "The Temple," produced at Worcester two years ago. It imparts colour, increases the emotional effect, and has just that touch of mysticism that stirs the imagination. The epilogue is very fine at the start, but the working up to the coda is elaborate, and seems to me to strike too modern a note. The performance was singularly fine, the chorus singing not only with splendid tone, but with most intelligent expression, and the orchestral work was superb. The principals were Miss Gleeson-White, a festival debutante—Miss Muriel Foster, Mr. John Coates, and Mr. H. Lane Wilson. While all deserve praise, Mr. Wilson must be singled out for rare artistry in a very difficult part—a part not difficult to sing, but to

interpret. Holbrooke's "Poem" has merit, great merit; it reveals an imaginative power of a high order, but a power that requires restraint and discipline. The score goes beyond Richard Strauss, if anything; and the composer has studied Berlioz, Liszt, and Wagner to some purpose. The fairy-like portions are extremely graceful and fanciful, but some episodes are so heavily scored as to destroy the idea of a fairy-dream. The chorus is effectively introduced with the words "Arise, fair sun," the sopranos leading off. The performance was fairly good, but with more rehearsal would have been better. Each work was conducted by its composer, and both came in for hearty applause and recalls.

On Friday evening, the 7th, the novelties were "A Ballad of Dundee," words from Professor Aytoun's "Lays of the Scottish Cavaliers"; and "Five Songs of the Sea," words by Henry Newbolt. The music of the first was by Dr. Charles Wood, whose "Dirge for Two Veterans" was so successful at the festival of 1901. In "A Ballad of Dundee" the composer has fairly caught the Scottish idiom in music, the chorus writing is effective, and the orchestral colouring good. The bass solo, sung by Mr. Plunket Greene, is somewhat lacking in virile power, and its close seems scarcely consistent with the character of the doughty warrior. The work, while presenting no striking feature, will be useful to choral societies. The "Songs of the Sea," set by Stanford, if not absolutely of festival rank, will assuredly turn out to be the most popular of the novelties. Three of them are of the rollicking order; two—"Outward" and "Homeward Bound"—are pathetic. The chorus of men's voices is most skilfully introduced, the scoring is just what it should be, and all have a lilt that is irresistible. The last, "The Old Superb," created such a *furor* that it had to be repeated. Mr. Plunket Greene was the singer, and he was just in his element. A quasi-novelty was Stanford's Violin Concerto in D, Op. 74. This was composed in 1899; but I am not aware of any public performance previous to that of the Friday evening of this festival. The composition is in modern concerto form, without orchestral preamble; the themes have character, and are admirably treated; and the last movement—a Rondo with a principal subject described as a Gaelic Air—has a touch of national colouring. The solo-part was splendidly played by Mr. Fritz Kreisler, and the work was cordially received. Mr. Kreisler, the one instrumental soloist at the festival, gave on the Wednesday evening a magnificent rendering of the Violin Concerto in D, Op. 77, by Brahms.

The briefest reference must suffice in regard to the remaining festival performances. The opening work was "Elijah," and the chief feature of a fine treatment was the assigning the whole of the concerted numbers to picked members of the chorus placed immediately in front of the organ. The "Holy, holy" gained thereby, and the trio, "Lift Thine Eyes," went without a suspicion of drawing-room prettiness. The principals were Miss Gleeson-White in the first part, and Madame Agnes Nicholls in the second; Miss Muriel Foster, Mr. Ben Davies, and Mr. Andrew Black. On the Thursday morning the choral works were "The Song of Destiny," Brahms, "Voices Clamantium," Parry, and Bach's eight-part motet, "Sing to the Lord." All went finely, the Bach motet being a veritable *tour de force*. The Friday morning was given up to selections from Wagner's "Lohengrin," "Parsifal," and "Die Meistersinger." Aesthetically wrong, this function was the most popular of all. There were twelve vocal principals, and some attempt at dramatic effect; but—"Die Meistersinger" after "Parsifal"! The continual presentation of Wagner in the concert room is retarding the looked-for day when opera shall be established not only in the metropolis but in the great provincial centres. It should not be the object of these festivals to countenance that policy, nor indeed to do anything inimical to the true interests of art. Beethoven's Mass in D was performed on the Saturday morning for the fourth time at these festivals. The quartet of soloists consisted of Madame Agnes Nicholls, Miss Muriel Foster, Mr. William Green, and Mr. Andrew Black. The

chorus sang with undiminished freshness and vigour, and the performance was very fine. In the evening Sullivan's "Golden Legend" was given in a hurried fashion. The chief feature was the excellent work of Mr. Charles Knowles as Lucifer. Handel's Chandos Anthem, "O Praise the Lord"—variously known as No. 6 or No. 11—brought the festival to a close. The one solitary mention of Handel's name; surely a better position for the work might have been chosen. But the Saturday night audience have the reputation of being the most musical and most appreciative of the week.

The orchestral pieces need not be named in full; the least known locally were the sixth symphony of Glazounow and Elgar's "Allassio" overture. The latter, conducted by the composer, was played to perfection. The strings were in proper proportion to the wind, and the effect was much finer than at Gloucester. The band was a splendid organization—about 120 strong—with Mr. W. Frye Parker as principal first violin, and first-rate artists in every section. For string tone it is now the finest festival orchestra in the country. Greater effects are obtained in Birmingham; but now that the Manchester orchestra is engaged *en bloc* the string tone is distinctly inferior in beauty to that which once was heard.

The chorus this year was drawn exclusively from Leeds. This has to be taken into account when estimating its quality. A very fine chorus without doubt, yet lacking the *dan* and stupendous tone of the chorus of 1883 and of 1886, to name two remarkable bodies of singers. But there was fine tone, especially in the soprano and tenor sections; the contraltos were rich, and the basses mellow in tone, if without the depth of the typical Yorkshire basses. In polish, and intelligence in reading and phrasing, the chorus was pre-eminent, and much credit is due to Mr. H. A. Fricker for his excellent work as chorus-master. Sir Charles Stanford fully sustained his reputation as conductor. Those having press duties were indebted to Mr. F. R. Spark and his colleagues for information and courteous attention.

S. S. S.

### THE BACH FESTIVAL AT LEIPZIG.

THE first half of the winter concert season was inaugurated in worthy fashion by the Bach Festival celebrated within our walls, to which, from far and near, many congregated. The scheme consisted mostly of Bach music, only a few compositions by the master's predecessors or contemporaries being introduced, and the selection was as wise as it was interesting. The festival opened with the so-called "motets" in St. Thomas's Church, which are given regularly every Saturday afternoon under the able direction of Professor Schreck. The St. Thomas's choir sang two *a capella*—the celebrated "Singet dem Herrn ein neues Lied" and the less known "Der Herr hilft uns'rer Schwachheit auf." In consequence of the many and heavy rehearsals, the boys' voices sounded somewhat fatigued; it was, nevertheless, quite apparent that the noble works had been thoroughly practised and in the true style. Between the motets the organist, Carl Straube, performed the Prelude and Fugue in *c* flat, and the Toccata, Adagio, and Fugue in *c* major. In the evening of the same day an orchestral concert was given in the large hall of the Gewandhaus, under the direction of Herr Straube. The programme commenced with a suite in *D* major, though not the one with the celebrated Aria, which was first introduced by Mendelssohn. The strings, as was right, were not too numerous, the oboes on the other hand, were strengthened; the only other instruments employed in this suite (which Bach originally entitled "Ouverture") being trumpets and drums. The clear rendering of the work testified to the earnestness of the conducting, yet one could not but regret that the performance, with its manifold—at times excessive—changes of *tempo* was not in keeping with the style of the music, a charge which must be brought more or less against all the performances; the powerful creations of Bach receive thereby a sentimental colouring which robs them of their grandeur. Joachim, the Bach interpreter *par*

*excellence*, never makes use of such means. Herr Reisenauer played the concerto in *D* major for clavier with orchestra, and with Herren Rassel and Pembaur, the well-known triple concerto in *D* minor, and, of course, with commanding technique. In both concertos the middle movements were taken at far too slow a rate. The other numbers of the programme were an *aria* for tenor, from "Acis and Galatea," and a *concerto grosso* in *o* by Handel; also Bach's *dramma per musica*, "Der Streit zwischen Phœbus und Pan." The *aria* was admirably sung by Herr Pinks, while in the *dramma* the soloists Frau Buff-Hedinger, Fräulein Philippi, and Herren Noë, Pinks, van Ewejk, and Mergelkamp, were heard to the greatest advantage. On Sunday, October 2nd, a *matinée* was held in the small hall of the Gewandhaus. It commenced with the fourth of the so-called Brandenburg concertos (*G* major), of which a refined rendering was given, the flautists (Herren Schwedler and Fischer) deserving special mention. The performance of the 'cello suite in *c* minor by Professor Julius Klengel, was beyond praise. Herr Buchmayer, from Dresden, introduced various old pieces of the pre-Bachian period, proving himself an able pianist and winning well-deserved applause. To what extent Herr Buchmayer touched up the music we cannot say; anyhow the writing was more elaborate than that of the period in question. In addition there was Bach's Sonata in *A* major for violin and clavier interpreted by Dr. Joachim and Herr Buchmayer (the former, by his classical reading, evoking, as one can well understand, a storm of applause); the secular cantata, "Schweig stille, plaudert nicht," better known as the "coffee cantata," which offers proof that a great master like Bach could at times take pleasure in writing frolicsome, merry music. It is not a work which can arouse enthusiasm, but it thoroughly accomplishes its aim—that of amusing those who hear it. The most important items came at the close of the festival—viz. four Bach cantatas, works in which the genius of the great cantor of St. Thomas's most directly reveals itself. The performances, although to certain details exception might be taken, were most praiseworthy. By way of introduction to the cantatas there was a short organ performance by Herr Alexander Friedrich von Hessen, this simple name being a *nom de guerre* for no less a personage than his royal highness, the Landgrave, Alexander George of Hesse.

### THE MUSICAL SEASON IN PARIS

(1904-5).

THE new Parisian musical season was inaugurated on Thursday, September 1st, with "Carmen" at the Opéra Comique. The following operas of the old *répertoire* came next: "La Vie de Bohème," "Mireille," "Lakmé," "Les Dragons de Villars," "Le Roi d'Ys," "Le Barbier de Séville," and "La Traviata." The first novelty now in preparation will be "Les Armaillia," text by Henri Cain and music by M. Doret. Gluck's "Alceste," with Mme. Litvinne as the acclaimed heroine, and "Le Jongleur de Notre Dame" of Massenet, have both elicited the same enthusiasm as last season.

At the Grand Opéra the old *répertoire* continues. "Le Trouvère," "Le Prophète," "Les Huguenots," and "Salambo" alternate with "Rigoletto," followed by the ballet "Coppélia;" while a *reprise* of "Le Fils de l'Etoile," with the original cast, on Monday (3rd), proved by no means pleasant to true amateurs of art. M. Gailhard is preparing Wagner's "Tristan und Isolde" and afterwards Gluck's "Armide." "Don Juan" of Mozart is announced at both opera houses.

An important piece of news is that M. Albert Carré, the indefatigable director of the Opéra Comique, has signed an agreement with the managers of the theatres of Montparnasse, Grenelle, and Gobelins, to give, during the next season, a series of popular performances at cheap prices alternately at each of these three theatres. He will begin at Montparnasse, with Gounod's "Mireille," on Saturday, October

8th, repeating it every night until and including Thursday (13th), excepting Sunday, the 9th, when Donizetti's "La Fille du Régiment" and Gounod's "Le Médecin malgré lui" will be given *en matinée*. The same operas with the same cast are to be performed at the Grenelle Theatre from Saturday, October 15th, to Thursday, 20th, and finally, from the 22nd to the 27th of the same month, at the Gobelins. The prices will be as follows: Stalls frs. 3 and frs. 2.75; other numbered places, frs. 2.50, frs. 1.75, and frs. 1.50; unnumbered seats, fr. 1, and 50 centimes.

It will really be a difficult task for M. Carré to keep unaltered the performances of the Opéra Comique and attend to his new scheme at the same time. But the quantity of artists he has engaged will enable him to provide sufficiently for both undertakings. He has only increased the number of choristers and doubled the orchestra. We sincerely wish him all success in this artistic attempt, which may prove extremely beneficial to art and artists, as well as to the improvement of the general musical taste of the Parisian public at large.

M. Edouard Colonne has issued the programme of his thirtieth concert season. The first concert, consecrated exclusively to César Franck's compositions, will be given on Sunday, October 16th, the inauguration of the monument to the regretted master taking place on the same day. The symphony in D minor, some important fragments of the unpublished opera "Hulda" and a Poème Symphonique, "Psyché," for soli, chorus, and orchestra, will inaugurate the next series of Colonne's concerts. Other works to be performed are Schumann's "Manfred," Mendelssohn's music to "Midsummer Night's Dream," "La Vie du Poète," by Charpentier, "Rédemption" of César Franck, "La Cantate pour tous les temps" by J. S. Bach, "Messe des Morts," and "La Damnation de Faust" by Berlioz, "La Croisade des Enfants" of G. Pierné, and finally different lyric or symphonic compositions, classic and modern, French and foreign. Special attention will be given to the productions of the young French school.

César Auguste Franck, organist and composer, was born at Liège, Belgium, in 1822, and died in Paris 1890. His musical education, begun in Liège, was completed at the Paris Conservatoire. In 1846 he already produced his successful oratorio "Ruth." Engaged as organist at St. Clotilde in 1858, he succeeded in 1872 his master, Benoist, as professor of the organ at the Conservatoire. Four years after his death, in 1894, his opera "Hulda" was performed for the first time at Monte Carlo, and reproduced there two years later with unabated success. His compositions for piano and for organ, also his French romances, are greatly appreciated. His principal works are the oratorios "Ruth," "Rédemption," and "Les Béatitudes"; the Poèmes Symphoniques "Psyché" and "Rébecca," also a Fantasia for orchestra entitled "Les Eolides." Being a forerunner of the modern school, César Franck, like Berlioz, was not enough appreciated during his lifetime. But now that he is no more, his works are highly praised as glorious models of the modern French school, and his admirers have erected to him a sumptuous monument! César Franck, like Berlioz, had to work hard, and to suffer a great deal in this world, so that we may say that to him "Death was the gate of his everlasting happy life."

For the Lamoureux concerts, M. Chevallard announces the engagement of Messrs. Van Dyck and Frölich, and Meses. Bréval, Koschowska, Rounnay, and Faliero-Daleroze. The instrumental part is represented by the engagement of Mme. Teresa Careño and Messrs. Emil Sauer, Harold Bauer, and Lucien Capet. Pietro Mascagni will direct two concerts, and very probably Messrs. Weingartner and Siegfried Wagner will do the same. The first Lamoureux Concert will take place on Sunday, October 23rd, under the *bâton* of M. Camille Chevallard, as usual.

The Société des Concerts du Conservatoire has not yet published its programme for the coming season.

An unexpected treat will rejoice Parisian music lovers next spring. Signor Sonzogno, the well-known Milan publisher and impresario, has been here to sign an agreement

with Mme. Sarah Bernhardt for a six-weeks' season of Italian opera, to begin at her theatre on May 1st, and to end on June 15th, 1905.

Signor Sonzogno intends to introduce to the Parisian public the best works of modern Italian composers, whose names are Mascagni, Giordano, Leoncavallo, Orefice, Cilea, and Filiasi. Of this last one we shall hear "Manuel Menendez," the opera which won the second prize at Sonzogno's Milan competition. M. Sonzogno will bring all scenery and accessories from his Teatro Lirico of Milan.

Everybody wishes great success to this undertaking, which will prove extremely beneficial to young composers on both sides of the Alps, and give a new vital importance to modern Italian music, which is somewhat neglected. Considering the absolute lack of complete choral bodies in Paris, which makes the execution of certain great classic works nearly impossible, it is with great satisfaction that we have read the following official notice:—

M. Marcel, Director of Fine Arts, has at last obtained the authorization to have the Salle du Trocadéro, the largest concert-hall in Paris, made comfortable for the winter season. The work for the heating machinery will be ready in a few weeks, and henceforth the Trocadéro will be utilised for popular concerts. Owing to the immense capacity of the room, containing over 5,000 seats, the prices will be accessible to every class.

MM. Henri Rodriguez and Louis Maasson have already obtained special support to their project of founding a popular Choral Society, which will include ladies, gentlemen, and boys. The Minister of Fine Arts has placed at their disposal the small concert-room of the Trocadéro for general rehearsals once a month on a Sunday morning, as well as a special room on the ground floor of the same building for their own permanent office, where members' subscriptions will be received. Special branches of the society will be established in every district of Paris for regular practice three times a week, under the direction of competent musicians. Once a month all the members will then meet at the Trocadéro, where a general rehearsal will take place. Instruction will be given free. The Sunday meetings began on Sunday, October 2nd.

Hereafter the performance in Paris of great classic works will no more create difficulty, and we may hope that the example of this new society will stir up the apathy and overthrow the prejudices which the provincial people of France still show towards amateur choral societies.

Mme. Bellincioni, the celebrated Italian singer, who created the principal part in "La Cabrera" at the Milan competition, has been here to make all necessary preparations for her *début* at the Opéra Comique next April, when she will create the same part in French (?). When here she may perhaps give some performances in Italian at the Sarah-Bernhardt theatre.

On Tuesday, October 4th, the "Variétés" began its first operetta season with "Barbe-Bleue." This sparkling work in three acts and four tableaux is, as is well known, one of the best resulting from the collaboration of Messrs. Henri Meilhac and Ludovic Halévy, the music being by Jacques Offenbach. This evergreen picturesque legend, nearly two hundred years old, has been transformed into a comic play, and embellished by the exquisite fantasy of the two said authors. The music of it is delicious, full of charming original melodies, but the score is not so masterly as many others of the genial composer. The rendering on the whole was excellent, but those who, like myself, remember the great and brilliant period of the operetta at the Bouffes Parisiens some forty-five years ago, find that this special *genre* of light and elegant singing, speaking and acting, as well as the real *vie comica*, without exaggeration and contortions, has been quite forgotten after so many years. Therefore, with the exception of Mdlle. Eve Lavallière, who was charming in singing and acting the part of Fleurette, and the celebrated Baron, of the *vieille garde*, as Roi Bobèche, all the singers, male and female, performed their respective parts more or less in too emphatic a style. However, many



fine voices and remarkable talents are to be found among them, and undoubtedly, with a few weeks' practice, they will be better accustomed to this particular *genre*. The orchestra and *ensemble* were perfection, the costumes and the *mise-en-scène* superb, so that we can say that the inauguration of the Opérette Française has been a really grand success. On Wednesday, October 5th, followed immediately "La Fille de Madame Angot," operetta in three acts, of Clairville, Sirodin, and Koning; the music by Charles Lecocq. Certainly the clever director of the Variétés could not have followed "Barbe-Bleue" better than by this work, extremely fine in its way, and bordering on the more elevated style of an opéra comique.

This genial work, well known the world over, performed by a different cast than the one of "Barbe-Bleue," was delightfully rendered, and the enthusiasm of the public was in *crescendo* until the end.

These two successful operettas will now alternate for some time on the bill, until a new one is ready. We must wish durable success to the undertaking of M. Fernand Samuel, which will open up a wider field for young composers, and react against the modern (very easy!) principle that in music melody must not dominate, but form an intrinsic part of the harmony!

S. D. C. MARCHESI.

## Correspondence.

### "THE DOMINANT SEVENTH."

To the Editor of THE MONTHLY MUSICAL RECORD.

SIR,—I have just read an interesting article in your pages on the dominant seventh. The writer deals with what seems to me to be the most fruitful side of harmonic investigations, the historical aspect; and I hope he, and you, will allow me to submit, in all courtesy, a point of view which is somewhat divergent from his.

In a sense, no man can call a single thought his original property: it is, logically, the outcome of inherited tendencies just as much in the artistic as in the physical world. Yet when an artist—such as Monteverde, for instance—has lived and worked, we are aware that something has come into the world which we may properly call new and his own. The thing meets us many times in musical history, and is always difficult to define. What was it exactly that Palestrina did with the stock phrases and cadences of the Dutch school, or Handel with the work of Urio and others, or Bach with the fugue form of Buxtehude, or Haydn with his native melodies, or Beethoven with the till then classical sonata form, that made them seem rounder and more convincing? In a general way, all we can say is that the great artist uses in such case his inherited material more consciously, with more grip of its full meaning; and that this greater grip is the "new" thing that he brings. In the case of Monteverde, therefore, no amount of isolated instances of dominant sevenths used by his predecessors would detract from the novelty of the way in which he consciously and consistently used them.

Nevertheless, whether they prove, or not, to be the germs of a new birth, the first adumbrations of a new idea are, when they can be found, intensely interesting to the musical historian, though I cannot admit that this article finds them. None of the sevenths instanced in it as previous to Monteverde are real dominants, except possibly those in the examples quoted from Burney II. 306, and from the "Virginal Book"; in the example from Cornish it would be an anachronism to speak of a seventh at all, and in the other instances the seventh is respectively on the 3rd, 4th, 2nd, 1st, and 7th notes of the key. (It might be objected that we cannot speak of key in modal compositions; but, if not, neither may we predicate of any of these chords "a near approach to the full freedom of present-day practice.")

With regard to the first example (Burney II. 306), even if correct (and there are indications in both Burney and Hawkins of unwarrantable "improvements" of their originals), it is still not an *unprepared* seventh, but a mere changing note, though it has a dominant effect on our ears.

As for the Fitzwilliam example, there is no question about the reading, and as it stands it is, to us, an undoubted dominant


(though, after all, only instrumental, not vocal); but there may be considerable doubt whether Giles Farnaby felt it so, for two reasons: Firstly, it is not quite unprepared—the A is struck before, not with, the G, and the G is introduced with a harmony note A, as if to ease off the coming C<sup>♯</sup>, that major third which is essential to the true dominant seventh. Secondly, this seventh occurs only incidentally in the course of the piece, and is not present in the cadence, which goes to show that the composer had only, as it were, stumbled on the chord in the course of his counterpoint, and was quite unconscious of the compelling effect it has to our ears. He probably thought no more of it than he did of the, to us, curious contradicted tonic seventh at the cadence—a peculiarly English trick (see Tallis' Litany) referrible to the period when they wrote the alternate clefs in keys dominant to the other two.

It were to be wished that the author of the article "Music" in the "Encyclopædia Britannica" had been a little less cryptic in his remarks about Mouton; in the absence of any reference, it is impossible to appreciate them. In such fragments of his as are easily accessible (in Hawkins, Glarean, and Expert) there is little trace of an adventurous spirit; in fact, one triad or six-three follows another with quite sheep-like docility. The dicta of Burney, however, may possibly not be so irreconcilable as they at first appear. May not his meaning be (though I admit he hardly gives it expression) that it was Monteverde's practice, and that there is just an instance or so in Cavalieri; and in the Purocell example\* may he not be thinking of the novel effect of a chord of the seventh boldly taken after a pause?


On the subject of the first inversion of the dominant seventh, the article speaks of "its fancied derivation from the diminished triad." I believe it would be true to say that the derivation of the dominant seventh from—or, more accurately, its genesis in—the diminished triad was not the fancied but the real one *historically*. The church composers contemplated in theory no chords beyond triads and six-threes; but in practice they were continually hearing these triads with a *fourth note by way of suspension*, which gave the first inversion on the same bass, in addition to the triad. Thus we get, from the Dorian mode, for instance—



And so on, three more majors and one minor.

but not  This is just the one we do not

find in Palestrina, at any rate, because it involves a diminished triad (or, as they said, a *quinta falsa*), which it was their custom to alter into a major triad by a process subsequently labelled

as *Fa factum*.  English writers were

the first, on the whole, to dispense with this *Fa factum*. The following instance from Morley ("Shoot, false love, I care not," published 1596) gives both treatments:—

\* "Cathedral Services," etc., Novello III. 646. It is a very striking and beautiful passage, and one is grateful for having one's attention called to it. They are, of course, neither of them true sevenths, but quasi-suspended sixths of first inversions of C and D triads respectively.





## TUTTI FRUTTI.

36 Pieces for the Pianoforte

by

E. PAUER.

## No 34. MAZURKA.

Moderato. (♩ = 132.)

PIANO. *p*

*f* *p dolce.*

*cresc.*

*f* *Fine.*

*cresc.* *f*

*cresc.*

Mazurka D. C. al Fine.

Augener's Music Printing Office



10, Leagtau Street, London, W. Established 1878

## No 29. SCHERZO.

Allegro assai. (♩ = 126.)

PIANO.

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of music, each with a treble and bass staff. The tempo is marked 'Allegro assai' with a quarter note equal to 126 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a piano (p) dynamic. The second system includes a crescendo (cresc.) marking. The third system features a piano (p) dynamic and a forte (f) dynamic. The fourth system includes a piano (p) dynamic and a forte (f) dynamic. The fifth system includes a piano (p) dynamic and a forte (f) dynamic. The score concludes with a double bar line.

3 2 4 2 4 2

*p*

4 3 2 3 1 2

*cresc.*

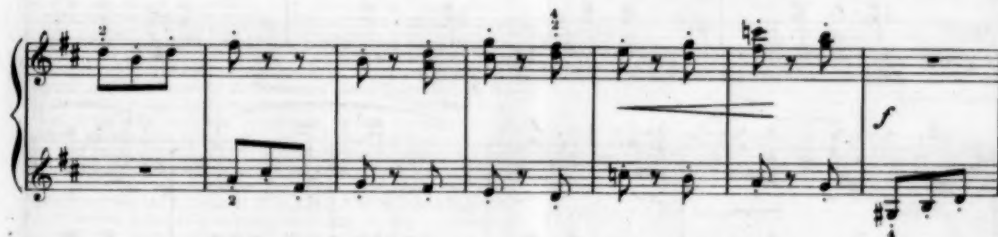
2 1 2 1 2 1

*cresc.*

*f*

*p* *f* *p*

*p* *cresc.* *f*



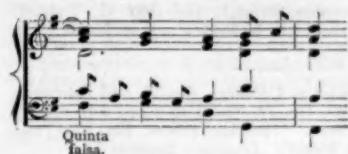
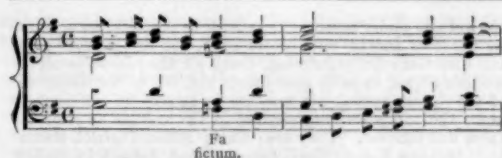


## Nº 35. WALTZ.

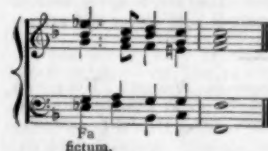
Allegro moderato. (♩ = 92.)

PIANO.

The musical score is for a piano waltz. It begins with a treble staff and a bass staff. The tempo is marked 'Allegro moderato' with a quarter note equal to 92 beats per minute. The key signature is one sharp (F#). The score is divided into six systems. The first system has a treble staff with a key signature change to one sharp and a bass staff with a key signature change to one flat. The second system has a treble staff with a key signature change to one sharp and a bass staff with a key signature change to one flat. The third system has a treble staff with a key signature change to one sharp and a bass staff with a key signature change to one flat. The fourth system has a treble staff with a key signature change to one sharp and a bass staff with a key signature change to one flat. The fifth system has a treble staff with a key signature change to one sharp and a bass staff with a key signature change to one flat. The sixth system has a treble staff with a key signature change to one sharp and a bass staff with a key signature change to one flat. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include 'cresc.', 'sf', 'mf', and 'dolce'. The piece ends with a double bar line.



though the diminished triad is not unprepared; but in this other one (from "Fire, fire my heart")



we do seem to get the "full freedom of present-day practice," and perhaps something more, in the fascinating balance of dominant and sub-dominant harmony, after a fashion which is not quite modern.

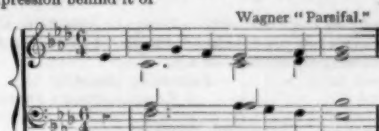
The conception of the  $\frac{7}{4}$  as the "root position" of these chords is one propounded originally by Rameau merely as convenient for *tabulation*, and developed by Day and his English successors to accommodate a highly debatable, if not somewhat discredited, method of basing polyphony on the chief, and eventually the whole series of, natural harmonies. But there is no reason *historically* why one of the "inversions" should not be taken as the "root position"; and there is good reason why the present root position should not be considered prior in point of time. The history of all discords is this. They are tentatively introduced as suspensions of consonant notes, first prepared and then resolved on their own base if possible. In the case of double suspensions, one dissonant note was resolved first, and later on both together. Gradually, as the discords became familiar sounds, the dissonant notes are used without preparation, and are resolved on a new base, or are left standing. At this stage, they may be called substantive chords; they are no longer mere links, but are employed for their own sake, for their peculiar colour, as a means of contrast. Without going into details, which would require many examples, we may say broadly that with the church composers, and especially the English Tye and Tallis, the dominant seventh and its inversions were on their way to become substantive chords in the following order:—First, the  $\frac{7}{4}$  and  $\frac{7}{5}$ , then the  $\frac{7}{3}$ , and lastly the  $\frac{7}{2}$ ; and with the last two we may note that one of the dissonant notes is in the base.

Monteverde's new departure was, of course, independent of Morley; but one can hardly doubt that what both Italy and England were at the time developing, each on its own lines, was the general harmonic feeling and atmosphere induced by the church composers after polyphony had broken down the barriers of the modes, and that it was not really open to any musician to have "discovered" the dominant seventh before the legitimate fruits of that particular phase of music had been gathered. At any rate, we may feel as sure that these new developments had in them a meaning and purpose which were never in any passage of a previous century, even if it had been note for note the same, as we are that, for instance,

Henry VIII. (quoted as the frontispiece of Davey's History of Music).



with its purely contrapuntal fortuity, has nothing like the feeling and expression behind it of



With apologies for the length of this letter,

I remain,

Yours faithfully,

Wellington College,  
September 22, 1904.

A. H. FOX STRANGWAYS.

### "THE DOMINANT SEVENTH."

To the Editor of THE MONTHLY MUSICAL RECORD.

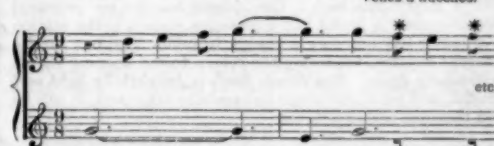
SIR,—My attention has been drawn to Mr. A. H. Fox Strangways' letter, an advance copy of which you have favoured me with. Mr. Strangways gives the impression that (in my article of September) I was attempting to deprive Monteverde of the credit of being the first to systematically employ dominant sevenths. In proof that this was not so, I take leave to quote my summary: "No doubt the reader is entitled to regard the instances offered as random ones outside the pale of an established custom, for that indeed was reserved for Monteverde to achieve. But enough has been advanced to show that Monteverde's discovery, taken as a mere discovery, had been anticipated," etc.

The system of reasoning which Mr. Strangways applies to Farnaby's example would equally well demolish Monteverde's most famous instance, which I quoted. With regard to modal progressions not being proper instances, I reply that the impression of dominant sevenths is produced in the examples I cited, though it is a branch of the argument too long for discussion here.

With much of Mr. Strangways' letter I am in agreement, and as he leaves me in possession of but two examples, I venture to quote two more, which I doubt not will be open to the same objections, but which will survive them just as certainly.

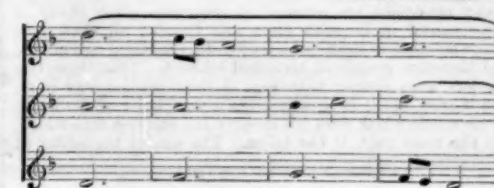
My first example is from a two-part song in the Cambrai Library, and is of the fourteenth century:—

"Venez a nuchea."



My second example is a three-part specimen from Coussemaker's "Histoire de l'Harmonie au Moyen-Age," and dates from the twelfth century—

"Custodi nos Domine."





If the study of the older writers brings to light a number of early instances not yet tabulated, the use of these discussions will not be entirely wasted.—I am,

Faithfully yours,  
EDMONDSTONE DUNCAN.

### OUR MUSIC PAGES.

For this month we have selected three numbers from the thirty-six Pieces for the Pianoforte entitled *Tutti Frutti*, by Ernst Pauer.\* The first is a Mazurka, the opening section of which is particularly graceful, a certain plaintiveness adding to its charm; the middle major section is noticeable for its frequent contrasts and folk elements. The second is a Scherzo of light, genial character; the notes in it are few in number, but every one tells. No. 3 is a Waltz, quaint and melodious. These three little pieces are easy to play, but in the matter of phrasing and expression there are many points which claim attention; much of their effect depends upon the interpreter.

### Reviews of New Music and New Editions.

*Quartett für Pianoforte, Violine, Viola, und Violoncello* (im leichteren Style), von CARL REINECKE, Op. 272. (Edition No. 7188; price, net, 3s.) London: Augener Ltd.

THERE are many fine quartets for pianoforte and strings, but to meet with one which is comparatively easy throughout is indeed rare. And yet now that the number of amateur violinists and cellists is constantly on the increase music of such kind is wanted; but it is not sufficient for it to be easy, it must also be good. The work under notice opens with an *Allegro*; the principal theme has a dotted figure which is easily recognized, and of which much use is afterwards made. The transition to the second melodious theme is brought about by running triplet quavers. The whole movement, constructed with art, is bright. Next comes a very neat little *Scherzo*; the composer handles his charming themes with a Haydn-like ease. The *Adagio* has for its principal subject-matter a broad and expressive melody; the section in D minor has not only a change to minor key, but totally different rhythm, rendering the return to the opening theme particularly fresh. The *Rondo finale* is delightfully light and tuneful, and yet if the music be carefully examined, it will be seen that it is not superficial.

*Alte Meister des Orgelspiels* (Old Masters of the Organ). Eine Sammlung deutscher Orgelkompositionen aus dem XVII. und XVIII. Jahrhundert für den praktischen Gebrauch bearbeitet, von KARL STRAUBE. (Edition Peters.) London: Augener Ltd.

MANY musicians are satisfied to commence their study of instrumental music with Bach and Handel, all that went before seeming to them but a preparation for these two giants, and therefore mainly of historical interest. That these two masters were greater than any of their predecessors is no doubt true, but it is equally certain that many of the latter wrote music which does not deserve the oblivion into which, for the most part, it has fallen. The aim of the editor of

the volume under notice is to present in practical form works by the most notable men before Bach, and he therefore gives full directions for registering, using all the resources of the modern organ, so as to give colour and life to the old music of the "ever young, old masters." It will be sufficient to name the composers represented in the volume to show its value and interest. They are: Georg Böhm, Dietrich Buxtehude, Johann Kaspar Kerll, Georg Muffat, Johann Pachelbel, Samuel Scheidt, Delphin Strungk, and Joh. G. Walther. The first piece in the book is Bach's organ chorale, "In Dulci Jubilo."

*Sechs Stücke für Klavier zu 4 Händen*, Op. 71, and *Intermezzi für das Pianoforte*, Op. 72, Nos. 1 to 4 and 5 to 8. By CHRISTIAN SENDING. (Edition Peters, No. 3054 and Nos. 3055A and 3055B.) London: Augener Ltd.

THE name of the gifted Norwegian composer is well known, and in the pieces under notice he displays much skill; yet he never forgets that melody is the soul of music. The six duets are quite delightful. The writing for the instrument as compared with that in the *Intermezzi* is very simple. There is a graceful "Caprice," an interesting "Serenade," a bright "Humoreske," and a quaint "Old Song"; but the last two are the most taking numbers, "Rural festivity" and "Nocturne." In both the atmosphere is Scandinavian rather than Teutonic; the Nocturne is a little gem. The *Intermezzi* are all more or less impassioned, and technically they make fairly heavy demands on the executant; they are, however, written by an expert pianist. The music is both clever and attractive.

*Bihary Janos-Csárdas (Primaltis Magyar)*. Hungarian Dance for Pianoforte Duet, by F. T. CURSCH-BÜREN. (Edition No. 6911; price, net, 1s. 6d.) London: Augener Ltd.

THIS piece is dedicated to the "Memory of the Gipsy Chief Bihary Janos," who died in 1827, and whose violin and portrait are preserved in the Pesth National Museum. The duet opens with a *Léssu*, of dignified character, and in the matter of rhythm, delightfully varied. Next comes a *Friska* in which it is difficult to say what constitutes its particular charm; the spontaneity of its melodies, the ever-changing rhythm, or its unpretentiousness. This duet is easy to play. The music was written originally for orchestra, and there are indications of the scoring which will enable performers mentally to supply colouring which must add to its charm and effect.

*Sonatinas (without Octaves)* for the Pianoforte, by STEFÁN ESIPOFF, Op. 40, Nos. 3 and 4. (Edition Nos. 4960 C and D; price, net, 1s. each.) London: Augener Ltd.

WE have already called attention to the first two of this set, and to the advantage of such music for young folk; it is disappointing to teachers to have to reject many delightful duets by Schubert, Schumann, and other composers, of which the general writing is easy, but containing bars and often whole passages with octaves or necessitating octave position of one or other hand. Therein lies the practical value of these Esipoff sonatinas; not only are there no actual octaves, but melodies and passages are kept within octave range. No. 3 in the key of D has a brisk *Allegro*, an expressive *Romance* and a lively *Rondo*. No. 4 is in C major, has also three movements. In both sonatinas the music is exceedingly grateful; one scarcely feels, indeed, the limits within which the composer had to express his thoughts.

*Sweet Sounds (Süsse Töne)*, 5 Short Pieces for Pianoforte, by STEFÁN ESIPOFF. London: Augener Ltd.

THESE pieces are not only short, but easy; the composer, as we have remarked on previous occasions, writes in an attractive and refined style, and even when confined within modest limits, makes his music interesting. The general title, "Sweet Sounds," of course leads one to expect graceful

\* Augener's Edition No. 8292; price, net 2s.



melody and pleasing harmonies. No. 1 is called "Springtide," and it suggests the fresh feeling which that season of the year evokes. No. 2, "Woodland Song," is a charming number; cuckoo notes are heard at the opening, while at the end there is a genuine cuckoo coda. No. 3, a "Rustic Waltz," offers an apt illustration of the composer's power of avoiding the commonplace without making use of any out-of-the-way harmonies or rhythms; the melodic outline is graceful, while here and there are chromatic notes, quiet yet piquant. No. 4, a "Cradle Song," is soft and soothing. The pause in the first section, as if the mother, deep in thought, had forgotten to rock the cradle, is of good effect. The rocking bass, too, in the middle section offers rhythmic variety. No. 5, "Once upon a Time," is a "Legend," but the title of the work and the contents of the piece show that it is not one of grim character.

*By the Burn* (An der Quelle—Après de la Source). Characteristic Piece for the Piano, by F. KIRCHNER, Op. 999. London: Augener Ltd.

THERE are three attractive features in this little piece; it has a simple melody, a touch of realism in that the semi-quavers of the accompaniment suggest running water, and there are no technical difficulties to trouble the player. Unpretentious music of this kind appeals to a large class.

*Deuxième Valse Brillante* pour Piano, par AUGUST NÖLCK, Op. 111. London: Augener Ltd.

How to be simple without becoming commonplace is a difficulty which many have experienced but few overcome. But there is another—viz. how to write brilliant pianoforte music without exceeding moderate limits. It is comparatively easy with octave passages, widespread broken chords, shakes, etc., to make a certain show, but such things are not relished by ordinary players. The composer of the *Valse* under consideration is happy in his melodies, his harmonies, and style of writing generally. The music is refined and grateful to the hands of the performer and to the ears of the listeners.

Violin Concerto von JOH. SEB. BACH: *Concert in G moll für Violine und Pianoforte bearbeitet von GUSTAV SCHRECK*. (Edition Peters, No. 3069.) London: Augener Ltd.

THIS concerto has been transcribed from the score of a concerto for clavier with orchestra, but for this the arranger had good reason. The work was a transcription by the master himself of a violin concerto in G minor, which is unfortunately lost. Thus Professor Gustav Schreck has endeavoured to restore the work to its original form and to its original key (the clavier concerto is in F minor). From the style itself of the writing it is evident that Bach had the violin in mind. The first and last movements represent the cantor in light and happy vein; the middle *Largo* which leads without pause to the *Presto* is most lovely.

*Petite Suite Orientale* pour Violon et Piano, par ERNEST CANTOLA, Op. 15. (Edition No. 11,333; price, net, 2s.) London: Augener Ltd.

THERE is something fascinating about the melodies of the East with their wayward rhythms and characteristic tonality, and it is not at all surprising that they should be used or imitated by Western composers; it is indeed astonishing how well the modern style of harmony is suited to them. The first of the three numbers in this *Petite Suite* bears the superscription "Orientale," and the short phrases repeated on different degrees, the drone basses, and augmented fourth of the minor scale and flattened sixth of the major sections all give to the music just the right character as indicated by the superscription. No. 2, a "Serenade," is a delightful number; the little figure marked *fantasioso*, with which the violin part commences runs through the whole movement; in the first section it serves for pleasant points of imitation; in the

second major section it appears in the pianoforte part, while the violin is engaged on a new theme. The "Gavotte" (No. 3) is clever and piquant, though as regards the opening section, less Oriental than the preceding numbers.

*Kinder-Stücke*. Short Pieces for Violin in the first position, with Pianoforte accompaniment, by J. BERGHOUT, Op. 26. (Edition 7332; price, net, 1s. 6d.) London: Augener Ltd.

MUSIC of this kind is in ever-increasing demand, and according to the prevalent custom, each piece bears a superscription. No. 1 is a "Fairy Tale." It commences softly, with muted strings, and with exception of one or two slight *crescendos*, remains so up to the close; the music is not only light, but also attractive. No. 2 is a vigorous "Festal March," with an expressive middle section. No. 3 is entitled "Flower Song." It opens with a graceful melody, with light accompaniment for the pianoforte, which after a modulating section containing some impassioned phrases, returns with fuller, though still light accompaniment. No. 4 is a dainty dance in minuet form. These Short Pieces have also been published for Violoncello and Pianoforte, the former "in neck positions only." (Edition No. 7666.)

Instructive Works for the Violoncello, by AUGUST NÖLCK: *Four Short Pieces in the First Position for Violoncello, with Pianoforte accompaniment*, Op. 115. (Edition No. 7728; price, net, 1s. 6d.) London: Augener Ltd.

ON more than one occasion we have had to notice the growing demand for easy violin music; but that for the violoncello, if not equally great, is already very large. These four pieces in the first position will therefore be welcome. No. 1 is a short, quiet Prelude, based on an expressive theme; or perhaps it would be better to say phrase: the pianoforte part, though unpretentious, is effective. No. 2, entitled "Gnomes and Elfs" (Gnomes and Elfen), is a clever piece; the light, aerial beings confined within narrow limits would seem to have little opportunity of making sport, yet here, with the help of the pianoforte, they trip about as merrily as ever. No. 3 is a pleasant Minuet; the middle section, in the tonic minor key, with pizzicato notes for the cello, has charm, and it is interesting as regards rhythm. No. 4, Dance Theme, is graceful and melodious.

*The Life of Sir Herbert Oakeley*, compiled by his brother, EDWARD MURRAY OAKELEY. London: George Allen.

WE read in the brief preface that "to tell all is to become a bore." The compiler's aim has been merely to preserve what "seemed to make for faithful portraiture or general interest." The work, it should be added, is largely founded on extracts from the notes or diaries of the composer. His school days at Rugby and those spent at Christchurch, Oxford, and during the vacations, are pleasantly told. He came into contact with many men in various ways distinguished, or who afterwards acquired reputation, and profited by their example and conversation. A good story is told of Tennyson, who, while expressing his objection to repetitions of words in settings of his poems, said to Oakeley, "You musical fellows make me say twice what I only said once."

A matter worthy of note is the improvement Oakeley effected in the management of the Reid Concert after his appointment to the professorship at Edinburgh. Up to his time it was a mere performance of ballads or operatic excerpts. He introduced the symphonies and other works of Haydn, Mozart, Beethoven, and those of modern masters. His Inaugural Address in 1866 is justly described at considerable length, for it was both thoughtful and practical. A list of Sir Herbert's compositions is given, also appreciations of them. The volume contains a portrait, various illustrations, and a facsimile of the first page of the autograph of Bach's great organ fugue in B minor, which belonged to Sir Herbert.

*Report of the Librarian of Congress for the fiscal year ending June 30th, 1903.* (Washington: Government Printing Office, 1903.)

THE pages relating to music in this interesting volume alone concern us. It appears that the Library possesses a good working collection of the literature of music. Complete editions of the works of the great classical composers have been purchased, also a selection of those of notable modern masters. Among the list of recent purchases we also find "The Fitzwilliam Virginal Book," edited by Messrs. Fuller-Maitland and W. Barclay Squire; the Purcell Society's publications; the Operas of Grétry published by the Belgian Government; Gluck's operas, edited by Mlle. Pelletan and B. Damske; Hugo Wolf's complete songs; various chamber-music works; also dictionaries, treatises, etc. The total number of pieces added (by copyright, gift, purchase, transfer, or exchange) for year ending 1903 amounts to 16,367. A separate issue has been published giving a useful classification of a large part of the Library Congress collection of about 375,000 volumes and pieces of music, 5,000 books and pamphlets of the literature of music, and 6,000 books, pieces, etc., of musical theory and instruction. The volume has been carefully compiled.

### IN THE CONCERT ROOM.

AMONGST interesting new compositions given at the Promenade Concerts mention must be made of Mr. R. H. Walthew's "Caprice Improvvisu" for violin and orchestra, a brilliant and charming bit of work in one movement. The solo part was played by Mr. John Saunders, who was very warmly received, as was also the composer. Having been but little in the West Country of England I am perhaps unable to adequately estimate the local colour and native merits of Mr. Napier Miles's lyric overture, "From the West Country." But I happen to know the Elbe and the coasts of the German Ocean fairly well; and as I listened to the recent performance of this overture, its strains quite easily transported me in spirit to the land of Johannes Brahms. Yet after all, what matters it? The German landscape is often uncommonly like our own. Hamlet is a personality who has attracted actors, painters, composers of every nationality and temperament. Mr. Norman O'Neill is one of the newest exponents in music of this complex theme. His "Hamlet" overture should certainly add very considerably to his reputation as a composer of exalted aims and high achievement. Steadily, if slowly, Mr. O'Neill is winning his way to appreciation; his overture was heard with much enthusiasm by the Queen's Hall audience. Tschalkowsky also wrote a "Hamlet" overture (Op. 67A). Those who happen to have heard the two compositions may not find it devoid of interest to compare the Russian and the British point of view in approaching Hamlet. Of course, Tschalkowsky's "Hamlet" was one of his maturest works, composed at the zenith of his musical activity. Another new work by a native composer is an orchestral poem, "A Border Romance," by Mr. Learmont Drysdale. The real beauty of this score and a note of genuine inspiration running through its pages undoubtedly help to compensate for the composer's occasional prolixity. Amongst works new to the Promenade Concerts, if not actually heard for the first time, have been Mr. York Bowen's first pianoforte concerto in  $\sharp$  flat; and Mr. G. H. Clutsam's very attractive and taking "Harlequinade" suite. The fact that Mr. York Bowen's concerto is well worth hearing, although it was written when he was quite a lad, makes one expect great things of this young

composer. The performance of Richard Strauss's "Tod und Verklärung," several times postponed, finally took place on October 6th, and proved one of the best, if not the best piece of work as yet accomplished by the present Queen's Hall orchestra. On the same night there was a revival of MacKenzie's pianoforte concerto, written seven years back for Paderewski, and played by that pianist at a Philharmonic concert. The solo part was rendered with much brilliance by Mr. York Bowen. The Promenade Concert of October 7th was remarkable for a very excellent performance of Beethoven's Septet, and on the same date Mrs. Norman O'Neill played Mozart's pianoforte concerto in  $c$  (K. V. 467) with much delicacy and charm. She used Reinecke's delightful and thoroughly Mozartian cadenzas. Why is it that female pianists turn so little to Mozart—a composer who affords such ample scope for the display of the presumably feminine qualities of grace, winsomeness, and coquetry? It speaks well for the advancement of musical taste in England that a "popular promenade" concert could be crowded as it was lately for a chronological performance of Wagner's overtures. At last we are learning to take our music seriously; it may even be that at times we are now inclined to be a trifle too much in earnest. I am glad to record the introduction at these concerts of several of the expressive arias from Tschalkowsky's operas. These latter are comparatively unknown here. *Petit à petit l'oiseau fait son nid.* The stray hearing of these few excerpts may eventually lead to the production of one or two of the operas themselves. This would indeed be an excellent move, and one which would redound to England's musical credit. On October 15th Mr. Wood brought forward Fritz Volbach's "Easter," a symphonic poem given at the Sheffield Festival of 1902, and now revised. Even now albeit improved, this work has few striking features, and rarely rises above the commonplace. So much for the nightly achievements of Mr. Wood and his musicians. Quite a different type of popular concerts, but nevertheless enjoyable in their own way, have been the recent performances at the Albert Hall given by the "Kilties," described as "Canada's greatest Concert Band." The conductor, Mr. William F. Robinson, led his forces with at times infectious go and spirit, and for music of a light calibre nothing better could be desired; it would be difficult also to surpass the wood wind of this band for purity of tone.

A large audience assembled at the first concert of the seventh season of the Sunday Concert Society, given at the Queen's Hall on October 2nd. Beethoven's seventh Symphony was the principal item on the programme. Mr. Henry J. Wood conducted as usual, and Mrs. Wood was the vocalist, giving a sympathetic rendering of Isolde's "Liebestod." The regular concert season for the autumn may be said to have been inaugurated by Kubelik, at whose recital at the Queen's Hall, October 8th, there was apparently not a vacant place. Amongst the most noteworthy items on his programme were two Spanish dances by Señor Arbos; the first of these entitled "Guajiras," is peculiarly wayward in its rhythms and full of changeable moods; the second is a "Tango," or dance in six-eight time. Both pieces were played with plenty of character and expression, and Kubelik, who was in most excellent form, was assisted by Herr Wilhelm Backhaus, who played a group of well-known pieces by Chopin, Schubert, Weber, and Mendelssohn. Mr. S. Frederick Epston also sang some interesting songs, amongst them Elgar's "The Pipes of Pan."

The first concert at the Bechstein Hall since its closure for repairs was the pianoforte recital given by Mr. Carl Weber on the evening of October 12th. A sonata in  $a$  minor by Felix Borowski was the most important feature on the programme. I believe this work was first played here by Mr. Weber at a concert given some eight or nine years back by Michael Balling, the viola-alta player. It is a grand work, full of Slav impulses and passion. Mr. Carl Weber is perhaps heard to better advantage in small lyrical pieces than in compositions of such broad dimensions as this particular sonata. He has a sound technique and marked self-command, but his interpretation strikes one as being deficient in outline;

its shadows want deepening, its lights heightening. His rendering of a few short pieces by Harry Farjeon, Ch. Levy, Arenski, and MacDowell was very pleasing.

The London Mozart Society has issued its annual prospectus for some nine meetings at the Portman rooms, extending from October 15th, 1904, to June 14th, 1905. The first concert of the season consisted of an historical pianoforte recital by Mr. J. H. Bonawitz (the founder of the Society), showing the development of Dance Music from the sixteenth century down to our own day. A very eclectic programme of over twenty examples, included dances by W. Byrd (1546-1623); Mozart (1756-91); Weber (1786-1826); Chopin (1809-49); Johann Strauss (1827-99); and some Hungarian dances arranged for the piano by the concert-giver himself. A programme of this nature is decidedly interesting from its educational value.

The various music schools have again opened their doors after the summer vacation. The new session at Trinity College of Music was inaugurated by an instructive and thoughtful address from the Warden (Dr. E. H. Turpin), who took as his subject "Artistic Ideality." Dr. Turpin urged the necessity for contemporary students not to approach music merely from the text-book standpoint. Rather should they endeavour to obtain a comprehensive view of the art as a gradual and historical development of human thought and emotion, combined with an equal development of man's technical powers of expressing his every feeling with truth and facility.

However divergent may be the various opinions held as to the legitimacy and beauty of many of Mr. Mark Hambourg's interpretations, one fact must remain undisputed—namely, that this young pianist has taken his place amongst the world's great *virtuosi*. As an executant, Mr. Hambourg has at his disposal veritably the means of a millionaire; he can boast of a technique which in the days of Paganini and Liszt would have been attributed to little less than demoniacal and occult powers. The Queen's Hall had few empty seats for his recital on the 15th. His programme, though it strictly adhered to the regular beaten track trodden by the pianist world, was at least not too long. Its most interesting section comprised some Chopin numbers from the *Etudes*, Op. 10 and Op. 25. Chopin cannot be said to have won a contemporary success in any way commensurate with the quality of his genius. His life was hemmed in with misfortune and disappointment; and although he cannot possibly have been the whining, weakly, effeminate individual dear to many journalists, not to mention pianists, it is equally obvious that he was not possessed either physically or mentally of a really robust, optimistic temperament calculated to overcome difficulty and master fate. Only too rarely is there a ring of triumph in his utterances. Of no composer may it be said more aptly that "he learned in suffering what he taught in song." It is noteworthy too that Chopin eschewed all large and massive mediums and forms; a thoroughly lyrical spirit pervades everything that he wrote. His music has an infinitude of delicate intricate details, a small, albeit an intensely spiritualized, range of vision. It follows that its whole character and *genre* are grossly perverted by any attempt to magnify a small lyric into a surging, tumultuous drama. Yet this is precisely what Mr. Mark Hambourg would seem to set himself to do. He presents us with a virile, determined, all-conquering, at times almost a jolly, Chopin. Just here and there, though, in a few phrases on the 15th another accent was perceptible, one full of wonderful tenderness and nobility. From his prodigy days onwards Mark Hambourg has frequently, and not altogether wrongly, been compared with Rubinstein. He may well be proud that the comparison is even possible. He has at his finger tips all Rubinstein's virtuosity and strength; and those few phrases lately heard could suggest—more than anything perhaps which Hambourg has as yet done in London—that, given another ten years' study, not of technique, but of the psychology of life and of music, he may yet become the Rubinstein of the twentieth century.

REVISOR.

## Musical Notes.

### LONDON.

On the afternoon of October 8th an event of quaint historical interest took place in the church of St. Stephen, Walbrook, where a mural tablet was unveiled to the memory of John Dunstable, the fifteenth-century composer, who died on Christmas Eve, 1453, and was interred in the former church of St. Stephen, Walbrook, which was burned down in the Great Fire of 1666. The tablet is erected by the London section of the Incorporated Society of Musicians. It was unveiled and a short service conducted, and an address given, by the Rev. R. S. de Courcy Laffan, rector of the parish; Canon Benham read the lessons, and Dr. C. W. Pearce officiated at the organ. Dr. W. H. Cummings, Mr. C. Gardner, Dr. C. Maclean, Professor Prout, Dr. C. Vincent, the Rev. Bonavia Hunt, and many others were present. John Dunstable was born at the place from which he apparently takes his name—the village of Dunstable, in Bedfordshire. In his day he was a composer not merely of English, but of European repute. He was also noted as an astronomer. Where the genius of science is concerned, England has always taken front rank in producing great men. Thus, as long as music remained purely a science, this country was a musical leader. But when music developed into the most highly emotional of modern arts, our musical prestige and glory rapidly departed. Only once more in these latter days, when science and emotion show a decided tendency to become equipoised as factors in any great art creation is the British composer again coming to the front, and winning recognition on the Continent.—Sir A. C. Mackenzie requests us to contradict the widely circulated report of the death of Mr. Adolf Rosenbecker, the well-known conductor of the Chicago Symphony Orchestra, who accompanied Sir Alexander on his Canadian tour.—Mr. Stewart Macpherson gave the first three of a series of lectures on "Listening to Music," at the Royal Academy of Music, on October 12th, 19th, and 26th; the remaining three will take place on the 2nd, 9th, and 16th of the present month.—Sir Frederick Bridge delivered the four Gresham lectures on October 18th, 19th, 20th, and 21st—the first on Bach's "Luke" Passion, the second on "Some of Schubert's Greater Songs," the third on "A Collection of Ayres composed by Henry Purcell," and "The Patriotic and Naval Songs of Charles Dibdin."—The nineteenth season of the South Place Popular Concerts opened on October 2nd with a special programme in memory of Antonin Dvořák, the programme including the Quintet for strings (Op. 77) and the one for pianoforte and strings (Op. 81).—The six weeks season of the San Carlo Grand Opera at Covent Garden commenced successfully on Monday evening, October 17th, with Puccini's "Manon Lescaut," and on the following Wednesday "La Tosca" was given. The composer was present on both occasions.—The London Ballad Concerts commenced at Queen's Hall on October 28th.—Dr. Walford Davies' cantata, "Everyman," produced at Leeds, will be performed by the London Choral Society on December 5th, at Queen's Hall.—Lectures are to be given at the Concert-Goers' Club before Christmas by Mr. B. W. Findon ("The Disabilities of English Composers"), Dr. W. H. Cummings ("Old English Songs"), Mr. J. A. Fuller-Maitland ("Distinctions in Music"), and Dr. Shinn ("Ear Training").—The London School of Pianoforte Accompaniment has been established at 126, Oxford Street, under the directorship of Mr. Ernest Newton, author of "The Art of Song Accompaniment."—Wagner's overture to "Rule Britannia," written at Königsberg in 1836, the score of which was discovered some time ago, is to be published (in score and in parts) by Messrs. Metzler & Co.

### PROVINCIAL.

**Birmingham.**—The forty-fifth series of the Festival Choral Society commenced on October 20th with Berlioz's "Faust." At the remaining concerts, November 24th and February 23rd and April 6th, Sir E. Elgar will be represented by his "Dream



of Gerontius" and "Caractacus"; Professor Horatio Parker by his "Hora Novissima"; and J. H. Adams by "King Conor."

**Bournemouth.**—The tenth series of symphony concerts at the Winter Gardens commenced on October 6. The programmes of the first eight concerts show that while not neglecting the old masters, Mr. Dan Godfrey, the enterprising conductor, keeps pace with the times; the second programme, for instance, is devoted entirely to Beethoven, whereas the third includes two of Richard Strauss's Tone Poems, and Sir Edward Elgar's "Prelude and Angel's Farewell." Mr. Godfrey will again make a prominent feature of British art; compositions by Sir Hubert Parry, Sir Charles Stanford, Sir E. Elgar, and Messrs. E. German, Coleridge-Taylor, and Granville Bantock are to be given, and in most cases conducted by their respective composers.—In addition to the series mentioned, a supplementary series of Monday afternoon concerts commenced on October 19th; the programmes will include symphonies of a light kind by Haydn, Mozart, etc.

**Glasgow.**—The prospectus of the Choral and Orchestral Union for the season 1904-5 has been published. There will be a subscription series of sixteen Tuesday concerts, four choral and twelve orchestral; also a subscription series of fifteen Popular Orchestral Concerts on Saturday evenings. Dr. Cowen will again conduct, but the choral performances will be under the direction of Mr. J. Bradley. Mr. Henri Verbrughen will again be leader of the orchestra. At the first Tuesday concert (November 15th) Mr. German's "Rhapsody on March Themes" will be given; at the second (November 22nd) will take place the first performance of Sir E. Elgar's "The Apostles." Herr Kreisler will appear at the third (November 29th), M. Raoul Pugno at the fifth (December 13th). Dr. Cowen will be unavoidably absent on December 13th, January 10th and 24th, and for the concerts on those dates the conductors will be Herr Fritz Steinbäch, M. Ed. Colonne, and Mr. Henschel respectively.

#### FOREIGN.

**Altenburg.**—A quarter of a million of marks has been expended on the enlargement of the Court Theatre, which opened on the 2nd of last month with a performance of "Fidelio."

**Biebrich.**—A memorial tablet is to be placed over the villa of the manufacturer, R. Dyckerhoff, in which, during the year 1862, Wagner composed the greater part of the "Meistersinger."

**Brunswick.**—One million six hundred thousand marks have been spent on the rebuilding of the Court Theatre, and Mozart's "Magic Flute" served for the inauguration on October 1st.

**Cologne.**—At the special desire of general-music-director Steinbach, the pianist Carl Friedberg, of Frankfort-on-Main, has cancelled his engagement with the Vienna Conservatorium, in order to superintend the newly formed training class for pianists at the Conservatorium of this city.—The first novelty at the municipal theatre will be a three-act opera by Arthur Friedheim, entitled "Die Tänzerin."

**Dresden.**—Two novelties will shortly be produced at the opera house—"Totentanz," by Alexander Siks (poem by Max Möller); and "Barfüßle," by Richard Heuberger. Rubinstein's "Die Makabäer," now in rehearsal, has not been performed here since 1887.

**Hamburg.**—During its season of sixteen concerts the Philharmonic Society will perform as novelties the following works:—G. Mahler's fifth symphony (under the composer's direction), Strauss's "Symphonia domestica," Elgar's Concert Overture "In the South," and Jaques-Dalcroze's "Tableaux romands."

**Munich.**—Court Capellmeister Stavenhagen's resignation of the post of artistic director of the Royal Academy of Music has been accepted, and General-Musikdirektor Mottl has been appointed in his stead. The latter will therefore hold two offices, but for this there is precedent. When the Music School was founded under Ludwig II., Hans von Bülow held both

appointments, so likewise did his successor, the late Franz Wüllner.

**Würzburg.**—Professor Hermann Ritter, the able performer on the Viola alta, an instrument of his own invention, celebrated on the 15th of last month his twenty-five years' jubilee as teacher at the Royal Music School.

**Brussels.**—The winter season commenced here with a performance of the "Meistersinger" at the Monnaie, in which M. Lafitte, a new Walther, seems to have created a highly favourable impression. The first novelty will be "Pepita Jimenez," by the Spanish composer T. Albeniz.—The programmes of the Popular Concerts will include Strauss's "Symphonia domestica," Bruckner's ninth symphony, a third symphony by Magnard, a young French composer, and Elgar's "Dream of Gerontius." Weingartner, Nikisch, Busoni, Van Rooy, etc., will appear at the Ysaye concerts.

**Rome.**—It is said that Mascagni's new opera, "Amica," will be produced at the Costanzi Theatre during the month of May, 1905, after its probable production in French at Monte Carlo.

**Milan.**—The Lyric Theatre commenced its season here on the 6th of last month with Giordano's "Siberia"; "David," a new opera by Amintore Galli, is announced. The Dal Verme Theatre opened on October 1st with Boito's "Mefistofele," and a new opera, "Marie Petrowna," by Gomes, will follow in due course. A novelty is also announced at the Politeama Verdi, "Nania d'Algermon," music by a young Chilean composer, Francesco Medina.

**New York.**—The following conductors will conduct the Philharmonic Concerts during the winter season: Colonne (Paris), Kogel (Frankfort), Panzner (Bremen), Safonow (Moscow), and Weingartner (Munich).

**Rio Janeiro.**—Berlioz's "Faust" has been performed here with triumphant success.

#### OBITUARY.

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